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Art Gallery of Ontario
Extension Services

Catalogue of Exhibitions circulating 1975-1976

On the cover:

Antoine Plamondon (1804-1895)
The Pigeon Hunt 1853
Oil on canvas 72½" x 72"
Art Gallery of Ontario
(Gift from the Albert H. Robson
Memorial Subscription Fund, 1943)

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Foreword

The year 1975/76 will prove to be important for art galleries in Ontario. First of all, the Ontario Government has established a new Ministry of Culture and Recreation and an Ontario Lottery to provide added funds for the Ministry's programmes. Secondly, the Ontario Association of Art Galleries has been asked by this new Ministry to document needs and to suggest responsible new funding patterns to aid both capital and operating funding of art galleries. Thirdly, the Art Gallery of Ontario will begin construction of Stage II of its new building programme, thanks to a 4 million dollar capital grant from the Secretary of State under the National Museums of Canada programme to assist associate museums to decentralize their collections and programmes. In this second stage will be housed the Education and Extension functions, libraries and historical Canadian art galleries. One outcome of this latest development will be the expansion of gallery space for circulating exhibitions.

At the same time, many of the Gallery building programmes under way throughout Ontario in 1974 have been or will be completed in 1975/76, notably Chatham, Windsor, St. Catharines, Timmins, Thunder Bay, Kingston and hopefully Cobourg and Grimsby. Four of these centres – St. Catharines, Timmins, Chatham and Thunder Bay – are designated as National Exhibition Centres by the National Museums of Canada. Ontario, to date, has received \$7,112,000 from this federal programme, and the Ontario Government, after budgeting 1 million dollars in 1974/75, has requested additional capital (and operating) funds for 1975/76 for Ontario's art galleries.

Gallery construction or renovation is expected to begin or is being planned in Brantford, Hamilton, Oakville, St. Thomas, London, Sudbury and Sault Ste Marie, to mention a few. Thus, Ontario would appear to have reached a new stage of maturity in the development of the Regional Art Gallery System, a proposal which, in 1968, called for the development of a series of regional centres which would service the needs of the surrounding communities. Already serious extension programmes are under way in Oshawa, Lon-

don, Kitchener and Windsor; others are planned by Sudbury, St. Catharines, etc.

In anticipation of a demand for trained museum professionals, the Art Gallery of Ontario began its internship programme in 1974. Under a grant from Outreach Ontario, a programme of the Ministry of Culture and Recreation, the first six interns have joined the Gallery and are involved in one year of practical training in Toronto and at other art galleries throughout the province. Funding to continue this programme in 1975/76 has been requested.

One of our most successful initiatives has been the *Artists with their Work* programme which will continue this year. The ability of communities to set their own objectives, to organize programmes, and meet specific needs; the bringing together of contemporary professional artists and communities; the introduction of new artists from one region to another, working in any available space, all make up a successful and innovative approach to visual arts programming.

Several major exhibitions have been produced this year by Extension Services. These include a selection from the Henry Moore gift to the Art Gallery of Ontario; *Exposure: contemporary canadian photographers*, a national survey exhibition; *Zoo Sight*, a photographic survey of the animals and structure of the Metropolitan Toronto Zoo by three professional photographers; an unusual and interesting exhibition of eighteenth century wrought iron; and *The Ontario Community Collects*, a major exhibition which will open at the Art Gallery of Ontario in December, 1975 and then tour the Province. We are indebted to all those universities, libraries and art galleries who contributed to this exhibition which closes out the Gallery's seventy-fifth anniversary year.

In addition to our normal exhibition programme, the Art Gallery of Ontario is an active participant in Festival Ontario, a programme of the Ministry of Culture and Recreation aimed at extending the resources of the major cultural institutions of the Toronto region out into the province. Since the inception of the programme in the fall of 1973, the Gallery has

participated in 11 festivals, including the following centres: Flesherton, Kingston, Owen Sound, Peterborough, Petrolia, Sault Ste Marie, Simcoe, Sudbury and Thunder Bay.

It is anticipated that this programme will continue to grow and that there will be increased co-ordination among institutions like the Royal Ontario Museum and the Art Gallery of Ontario, in the organization of co-operative exhibitions.

As this foreword has already indicated, there is new money entering the field, not only from the Government, but from corporations who have increased the percentage of their funding of the arts. The mood for the near future is one of cautious optimism dampened only by the somewhat slowed state of the economy.

Our appreciation goes to all the artists, collectors, dealers and friends who have made our programme possible, in particular to Nina Kaiden Wright, Manuel Elkind, Kim Ondaatje, Helen Duffy and Shin Sugino.

Finally, we gratefully acknowledge the generous support of the Canada Council, the National Museums of Canada, and the Ministry of Culture and Recreation of the Ontario Government whose superb combined assistance has made possible the growth of a truly viable integrated Extension Service for Ontario.

William C. Forsey
Director of Education and Extension

Extension Personnel

Director

William C. Forsey

Co-ordinator

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Shipper/Receiver

Charles Simpson

Assistant, Extension Services

Karen Goldberg

Extension Secretaries

Elizabeth Pinkney

Teresa Truchan

Acknowledgements

We acknowledge with thanks the private collectors and various organizations and galleries contributing to our circulating exhibition programme.

Harry N. Abrams Inc., New York

Arts & Communications Counselors, Toronto

The Association of Film-Makers of the U.S.S.R.,
Moscow

BGM Colour Laboratories Limited

Brascan Ltd., Toronto

George Braziller Inc., New York

Canadian Film-Makers Distribution Centre,
Toronto

Canadian Society of Painters in Water Colour

Contributors to *Chairs*

Contributors to *Exposure*: canadian
contemporary photographers

Doubleday Canada Limited

Editions du Griffon, Neuchâtel, Switzerland

Elks Stores Ltd., Toronto

Festival Ontario, Ministry of Culture and
Recreation

Gage Educational Publishing Limited

Houghton Mifflin Co., Boston

Imaginary Time Productions Unlimited, Toronto

Kodak of Canada Ltd., Toronto

Lithography Workshop, Nova Scotia College
of Art and Design

The Macdonald Stewart Foundation, Montreal.

National Film Board of Canada

National Gallery of Canada

National Museums of Canada

New Zealand Ministry of Foreign Affairs

Ontario Arts Council

Ontario Society of Artists

Open Studio, Toronto

Outreach Ontario, Ministry of Culture and
Recreation

Royal Ontario Museum, Toronto

Sports & Recreation Bureau, Ministry of Culture
& Recreation

Thames & Hudson, London, England

Wittenborn & Co., New York

*In particular, we would also like to thank the
many artists participating in our programme.*

General Information

Many new centres, as well as those we have worked with in the past, are participating in our programme now. To enable us to serve you better, we ask that careful attention be given to the following information.

Booking

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of seven exhibitions a year.

Conditions of rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions, and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on arrival of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its departure. Slides or photographs may not be taken of works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as these are protected by copyright laws.

Exhibiting period

Exhibitions are offered for a three-week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the previous exhibiting centre according to the Shipping Advice/Arrival in your kit, or your local express agent.

Fees

The rental fee stated in the catalogue covers all costs of organization and shipping as well as insurance in cases where loss or damage arises without fault or inattention on the part of the borrowers.

Space requirement

Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Insurance and protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has

reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario Extension Services.

Publicity

Acknowledgements to the Art Gallery of Ontario Extension Services, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

A small kit containing a press release and selected photographs will be sent a month in advance of the opening of certain exhibitions for the use of the centre, if so desired.

Sale of works

Many of the works included in the Art Gallery of Ontario Extension Services travelling exhibitions are for sale. Enquiries regarding purchase should be addressed to Extension Services which will in turn direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

Continued next page

Catalogues and audio-visual material

Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Catalogues for exhibitions lent by the National Film Board may be purchased from the Still Photography Division, National Film Board, Ottawa.

Admission charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping

All centres are required to obtain an Express Prepaid Shipping Contract Book from their local CN/CP agent.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario Extension Services. This will ensure careful handling.

All shipments of exhibitions are "door to door," and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do *not* have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arrangements three days prior to pick-up, and ship *prepaid* to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of each crate.

Financial assistance

Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Mr. Peeter Sepp, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

Special Loans from the Collection of the Art Gallery of Ontario

A number of original works are available for extended loan to art galleries in the province of Ontario.

Please direct enquiries to the co-ordinator of Extension Services, Art Gallery of Ontario.

Handling of exhibits

This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Instructions for unpacking and repacking

Crates containing the works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibiting area.

Report any damaged or missing items immediately to the Art Gallery of Ontario Extension Services (416) 863-9309.

Unpacking

1. Before unpacking, leave crates closed for about 24 hours in the new environment to allow for a slow change in temperature and relative humidity.

2. Check condition of the crates and report any damage immediately.

3. Remove exhibits carefully from the crates. If packing material is used, return to the same crate. Check the items against the Crate List. This is of the utmost importance as it helps us to trace missing items. Note any damage on the Condition Report/Arrival and send a copy by return mail to the Art Gallery of Ontario Extension Services.

4. Stand exhibits upright on pads to prevent damage caused by slipping on smooth floors and to protect edges; do not place directly on the floor. Place exhibits against the wall, *back to back, face to face*, using corrugated cardboard as dividers. *Never carry more than one work of art or unit at a time.* Ensure that there is no pressure directly on the surface.

5. Whenever perspex is used, special instructions for cleaning are affixed to the back of the work.

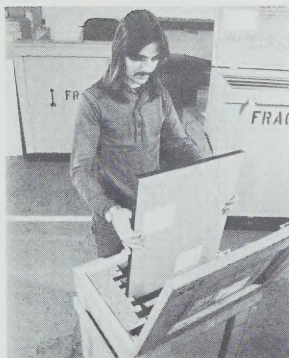
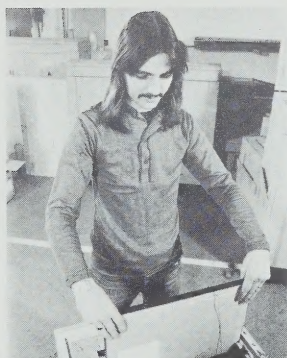
Repacking

1. Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario Extension Services, and to the next exhibiting centre.

2. Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.

3. Repack exhibits in the order indicated on the Crate List, *back to back, face to face*. Never send a damaged work to the next exhibitor.

4. Remove the old address label and make certain the new address label is attached to the crate label.





Andrew Smith
Paper-maker

Artists with their Work

Through this project the Art Gallery of Ontario hopes to encourage the exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

The "Artists with their Work" programme is designed to provide communities across Ontario with visiting creative artists who will discuss their approaches to art, and creative processes in conjunction with an exhibition of their work. A selection of artists practising in a variety of disciplines have participated in the programme during the past three years.

The form and content of each programme is unique. Groups such as art clubs, libraries, recreation associations, craft societies, church groups, universities or college groups, may design an exhibition and workshop specifically related to its community's interests, in consultation with the artist and the co-ordinator of the programme.

Upon request, the artist is available to conduct workshops, demonstrations or classes for a period of one to four days. If there is an exhibition area, an exhibition of his or her work can also remain on view from one to four weeks. The installation and dismantling of the exhibition is to be supervised by the artist.

The programme is specifically directed toward involving communities which do not usually have access to this type of exhibition/workshop situation. For this reason, the programme is not available in Metropolitan Toronto. Communities in Northern Ontario in particular are encouraged to request the programme, and to involve professional artists from their own area.

Included in the programme are painters, printmakers, weavers, potters, sculptors, photographers, multi-media artists, and filmmakers. Possible areas of concentration in the workshops may include: printing techniques

such as lithography, etching, engraving; materials and forms in ceramic art; the principles of colour and design; the use of textiles and fibres to create new forms.

The programme also offers an opportunity to gain some insight into the approaches and processes of Canadian filmmakers working in Ontario. Filmmakers working in documentary, fiction, animation, and video, can be requested for an evening session, day-long conference or weekend workshop. The filmmaker will bring his or her films, and a suitable format for the specific visit will be developed between the artist, the community, the programme co-ordinator and the Canadian Filmmakers' Distribution Centre.

The Art Gallery of Ontario encourages both the artist and the centre to submit their comments to the co-ordinator of the programme, after an exhibition/workshop has taken place.

Andrew Smith





Participating Artists

The following artists are available, depending upon previous commitments. Detailed information is available on request.

CERAMICS

Robert Held, Sam Moligian

COLOUR AND DESIGN

Helen Duffy

GRAPHICS

Thomas Michael Bidner, David Blackwood, Vera Frenkel, Margaret Hathaway, Brian Kelley, Kim Ondaatje, Charles Pachter, Michael Poulton

MULTI-MEDIA

Robert Bozak, Michael Hayden, Tom and Martha Henrickson, Joe Rosenblatt

PAINTING AND DRAWING

Thomas Michael Bidner, David Bierk, John Boyle, Hart Broudy, John Gould, Margaret Hathaway, Tom Hodgson, Denise Ireland,

Harold Klunder, Peter Kolisnyk, Rita Letendre, John Moffat, John Newman, Kim Ondaatje, Charles Pachter, Gordon Rayner, Susan Collacutt Rivait, Lillian Sarafinchan, Ronald Satok, Andrew J. Smith, Dan Solomon, Dennis Tourbin, Joy Walker

PHOTOGRAPHY

Robert van der Hilst, Laura Jones, Neil Newton, Lawrence Weissmann

SCULPTURE

Ron Baird, Zbigniew Blazeje, Kosso Eloul, Augustin Filipovic, Martin Hirschberg, Stephen Hogbin (on leave of absence), John MacGregor, Robin MacKenzie, Elizabeth Mudge Massey, David Partridge, Norman White

TEXTILES/WEAVING

Isolde Broedermann, Jean Burke, Dorothy Caldwell, Merton Chambers, Shirley Clemmer, Helen Gregor, Gunnel Hag, William Hodge, Joyce Lehto, Hilde Schreier

FILM MAKERS

Jim Anderson, David Cronenberg, John Gould, Rick Hancox, Tom and Martha Henrickson, Michael Hirsh, Keith Lock, Clarke Mackay, Morley Markson, Kim Ondaatje, Michael Ondaatje, Michael Snow, Joyce Wieland

VIDEO

Paul Casselman, Keith Lock

After selecting the artist and planning the programme of your choice, please complete the Agreement Form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.

Gunnel Hag
"The Station"/Whitby



Hilde Schreier
The Gallery/Stratford



Facilities

Almost any room will do — a small library, gallery, community centre, perhaps even a warehouse — provided it is clean and dry. The participating artists know how to make the best use of available space, and will work closely with a community representative to create an inventive and involving programme.

Responsibilities

THE EXHIBITING CENTRE

1. Accommodation and living expenses for the artist up to a maximum of \$35.00 per day (hotel, cost of meals).
2. Insurance premium for the artist's works (range: \$50.00 – \$125.00 dependent on the nature of the exhibition and the exhibiting centre). It is essential that the centre carry insurance to cover legal liability.

3. The development of maximum interest and involvement within the group or community; commitment to comprehensive publicity.

4. Catalogue, invitation costs (if any).

5. Suitable film screening facilities and a trained projectionist.

ART GALLERY OF ONTARIO

1. Artist's honorarium and workshop fee.
2. All transportation costs for both the artist and the exhibition.
3. Film rental fee.

Note: Registration fees should be minimal, and used to cover workshop expenses only (for example, cost of materials). To meet the demand for the "Artists with their Work" programme, the number of programmes at any one centre is limited to three times per year. Requests should be made at least two months in advance.

Kim Ondaatje
South Porcupine



Multi-Media



*Opening of Chairs Exhibition
Art Gallery of Ontario
January 18 - March 2, 1975*

Chairs

CHAIRS: "A serious, comic, metaphysical, feet-on-the-ground examination of the burning issues of chairness."

"It attempts to cover the subject of chairs from every imaginable point of view: as a design object, as a symbol, as subject matter for artists, and so on. The range is extraordinary, and contains a few which are historically significant, and some which are funny, probing, magical and festive in nature."

This exhibition looks for the active participation of the exhibiting centres, and it is hoped that they will sensitize themselves to the idea of chairs and chairness . . . functional, decorative, status symbol chairs; barber, beauty parlour, dentist or wheelchairs, and any others of nondescript origin. Each centre should search its own region for a variety of chairs, as well as anything that relates to chairs, such as film (Norman McLaren's National Film Board film "A Chairy Tale"), theatre, literature, prints, paintings, sculpture or whatever is

found to be of interest. This selection should not be an historical survey of the chair, but rather an imaginative exhibition expressing the various ways people have found (and find) to seat themselves throughout time (a rock may well have been the first chair). When the material has been selected by the exhibiting centre, it will then be supplemented by the basic exhibition offered by the Art Gallery of Ontario. The result will reflect the exhibition concept as expressed by each community.

The basic exhibition offered by the Art Gallery of Ontario will contain a small selection of chairs, also paintings, prints and sculpture showing the way artists have incorporated the idea of chairs into their work. It will include works by Les Levine, Kim Ondaatje, John MacGregor, Andy Warhol and others, as well as slides and relevant text.

The exhibition will be delivered by truck and installed by an Extension Officer. Design assistance is also available from the Head Designer on request.

Organized by the Curatorial Department of the Art Gallery of Ontario and circulated by the Art Gallery of Ontario Extension Services.

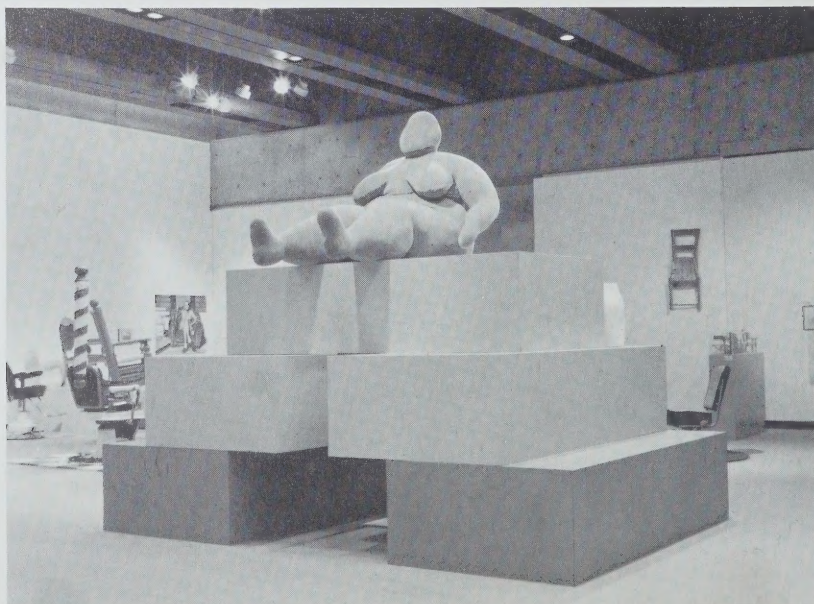
Space:

*for basic exhibition
organized by*

*the Art Gallery of Ontario:
150 running feet
1,200 sq. ft.*

*For collection
selected by the
exhibiting centre:
depends upon
material selected.*

Fee: \$300.00





Opening of Chairs Exhibition
 Art Gallery of Ontario
 January 18 - March 2, 1975
 With the Chairs exhibition,
 Extension Services of the Art
 Gallery of Ontario hopes to make
 clear to the people of Ontario,
 that it is possible not only to find
 self-knowledge, but also laughter,
 pleasure, and a fresh sense of the
 largeness and richness of the
 community in which they live.



***Wrought Iron:
European
Household Utensils
from the 17th to the
19th Century***

Cooking utensils play an important part in our everyday life and have always done so. These wrought iron objects, largely dating from the eighteenth century, demonstrate what was in use at that time. Most pieces are French, although several originate from Spain and Germany.

The exhibition, made up of some 60 objects, comprises grills, toasters and trivets handsomely adorned with hearts and curls, lighting devices such as lamps and candle holders, decorated forks and ladles, fireplace implements. Most pieces are easily recognizable, but some, such as the sawtooth trammel used for hanging cooking pots near an open fireplace, are unfamiliar to us today. All these objects were commonplace and yet no two are the same: they were made individually with care and imagination by artisans proud of their work.

A catalogue will accompany the exhibition.

Lent by courtesy of the Macdonald Stewart Foundation, Montreal Military & Maritime Museum, St. Helen's Island, Montreal and organized and circulated by the Art Gallery of Ontario Extension Services.

Space:
1700 sq. ft.

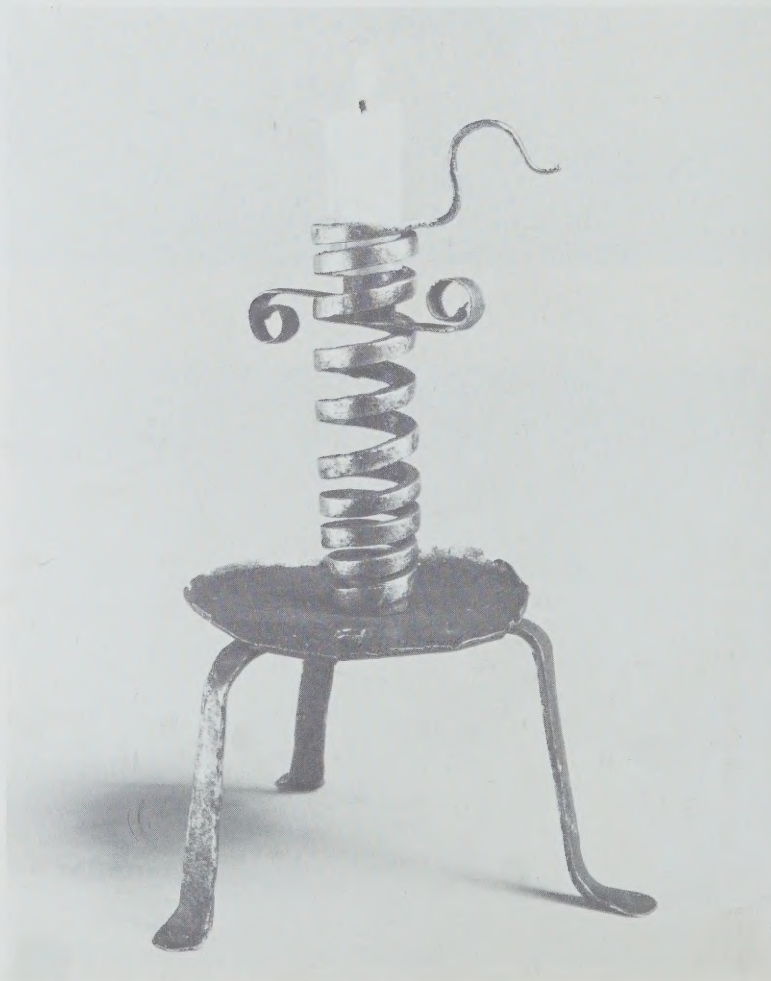
Weight:
3 specially designed exhibit cases
200 lbs. each

Fee:
\$75.00

Spitholder with head shaped
as a bird
Spain 18th century
H. 9¾", L. 15½"



Adjustable candlestick
with spiral shaft
Origin unknown 18th century
H. 9½"



Ratelier or utensil rack
France 18th century
H. 10½", W. 24¼"

From left to right:

Decorated two pronged fork
Northern France
Late 17th or early 18th century
L. 23"

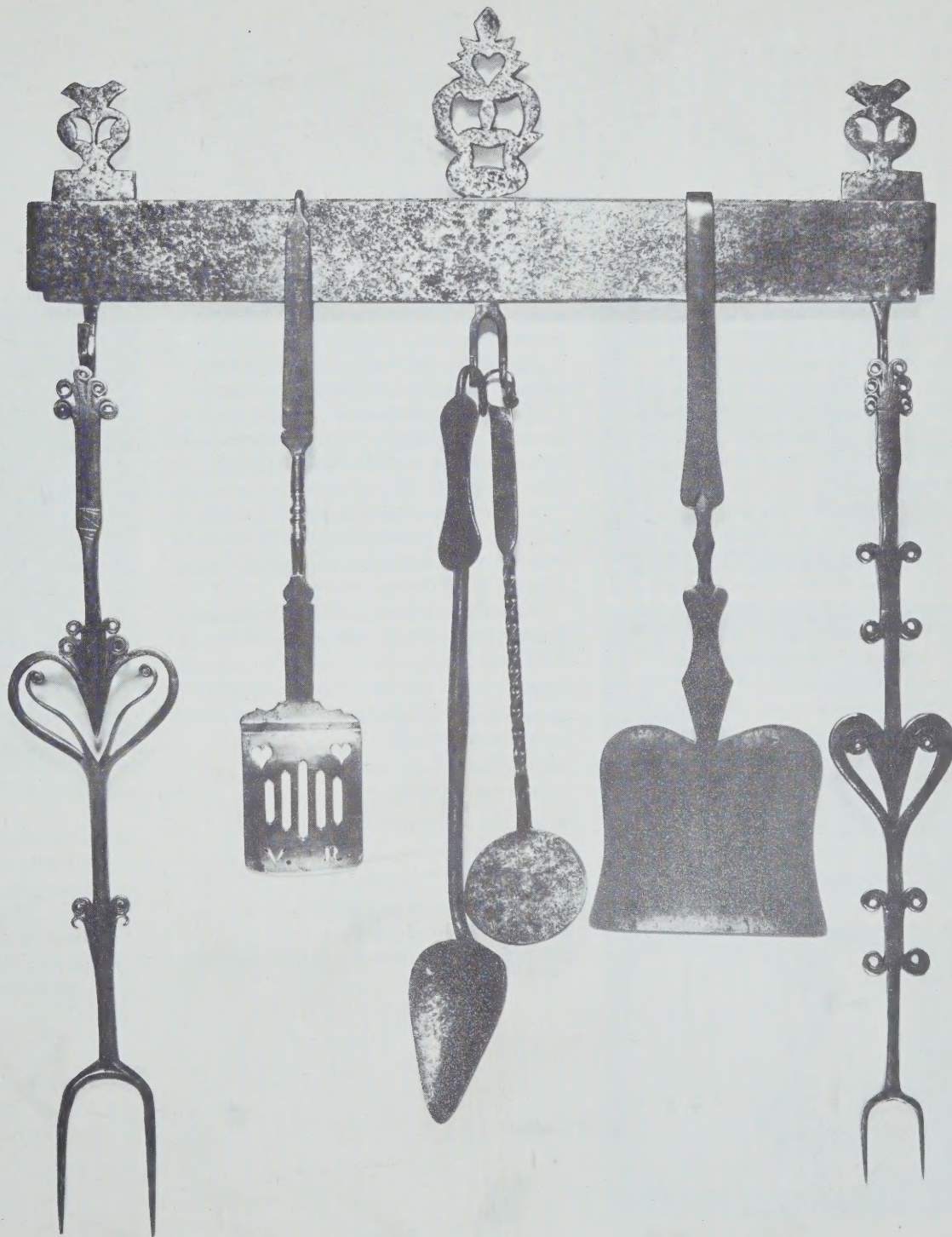
Spatula/strainer
France 18th century
L. 18¼"

Spoon
Northern France or Netherlands
18th century
L. 20¼"

Spatula
Origin unknown 18th century
L. 15½"

Spatula
France late 18th century
L. 20"

Decorated two-pronged fork
France 18th century
L. 21¾"



Patchwork Quilts

For many centuries women have been working on patchwork quilts. Perhaps the reason they have not fully been recognized is that they have worked anonymously with needle and thread instead of more accepted materials. Just as the materials and intentions of contemporary painters have changed, so have the materials and intentions of those producing quilts. Over a hundred years ago our pioneer ancestors made quilts from pieces cut from old clothing, even home spun materials, and the quilting was often intricate. Today, most quilts are made out of new materials, and the emphasis is on colour and patterns. The quilting itself has been greatly simplified.

It is hoped this presentation, with its accompanying film, will convey something of the joy experienced in the making of quilts and possibly inspire some to take up the art and even create new patterns and designs.

The exhibition includes a 16-mm colour film, a slide presentation, eight quilts and a 90-minute lecture by Kim Ondaatje. Ms. Ondaatje will present up to two programmes a day for a maximum of two days. The quilts and slide presentation may remain at a centre for up to one week for an additional exhibition fee.

It is the responsibility of the exhibiting centre to provide a high quality film projector and slide carousel.

This exhibition is recommended for adult audiences as well as student presentations. It is preferable that the programme be presented in large library, school, or community auditoriums and admission be open to the entire community.

Also accompanying the exhibition are 200 catalogues with reproductions in colour and black and white produced by the Agnes Etherington Art Centre, Kingston.

Organized by the Art Gallery of Ontario Extension Services in co-operation with Kim Ondaatje.

Space:

space required for eight quilts, size approximately 5 x 6 ft.

slide and film presentation

Special requirements:

16 mm film projector

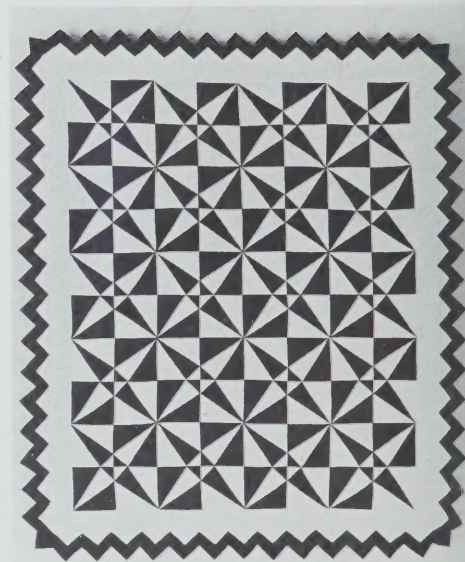
slide projector

Fee:

\$40 for a one day appearance

\$75 for a two day appearance

\$25 additional exhibition fee as outlined above



Marg MacLean, Kingston
Top and quilting
Crossed Canoes
Patchwork quilt

Videoscape

During the past year the Art Gallery of Ontario, in co-operation with Trinity Square Video, has presented an exciting series of programmes investigating a broad range of visual and artistic experience in video. *Videoscape* included a complete range of Canadian work – with Halifax, Montreal, Toronto and area, and the west coast included – and a sampling of important American material. It gave an inclusive survey of the medium focusing primarily on video art rather than video about art, and involved material in three broad categories: *Performance video* – in which video is a carrier or medium, recording the artist's performance as the tape's major content.

Conceptual video – in which the characteristics of the medium itself are used to present an experience of altered perspective or perception.

Synaesthetic video – which is characterized visually by manipulation of images, feedbacks or video scan.

A number of artists have contributed to the scope and structure of *Videoscape*, making it from the beginning an exhibition oriented from the video artists' own point of view. From the projected total of fifteen hours of collected and exhibited videotape, a three-hour selection of representative material is offered for travelling purposes.

Complete programme notes accompany the exhibition.

Catalogues available for sale at \$2.00 each.

All videotape will be in ¾" cassette format; technical help and short-term loans of equipment for this programme are available at no charge from the Ontario Educational Communications Authority (contact: Mr. Don Kelly, Utilization and Project Material, OECA, 2180 Yonge Street, Toronto M4S 2C1, phone [416] 487-1371), and should be booked as far in advance as possible.

Organized by the Art Gallery of Ontario Education Services and circulated by Extension Services. As a result of the support of the National Museums Corporation, there will be no exhibition fee charged to the centres.

Lisa Steele
Toronto
"Lisa with Egg" 10:00 b/w



Multiple Art:

A selection of
banners, posters and prints

A work of art produced in editions is often called a multiple. The resistance to the "multiplication" of works of art seems to originate with the perpetuation of the concept of the artist as an individual totally detached from the community, producing unique works in the seclusion of his studio. In our century, many artists have challenged this concept, to end the cult of the unique. Utilization of new processes and materials is evolving towards a creative exploration of the implication of multiples and their potential in making works of art available to everyone.

Today, just a few years after the first edition of multiples in 1959, banners, prints, posters and sculpture are being produced in editions of thousands in response to an increasing demand.

This exhibition gives the centre an opportunity to install a variety of media.

Represented are Canadian, British, French and American artists, including prints by Claisse, Alan Davie, Le Parc, Colin Self, Yvaral, Rita Letendre, Jacques Schrygens; posters by Jim Dine, Allen Jones, Paolozzi, Vasarely, and banners by Shirley Raphael and Robert Venor.

Organized by the Art Gallery of Ontario Extension Services.

Space:

150 running feet

6 banners, 10 posters and 11 prints

Weight:

3 crates

150 lbs. each

Fee:

\$40.00



Jim Dine
Toolbox No. 9 1966

Art Trek

Batik, paintings, prints and drawings

Art Trek, adopting a very broad definition of the visual arts, involved over sixty Ontario communities in a variety of exciting art media; drawing and painting, sculpture, batik and tie-dying, lino, wood-block and silk-screen printing, and off-loom weaving.

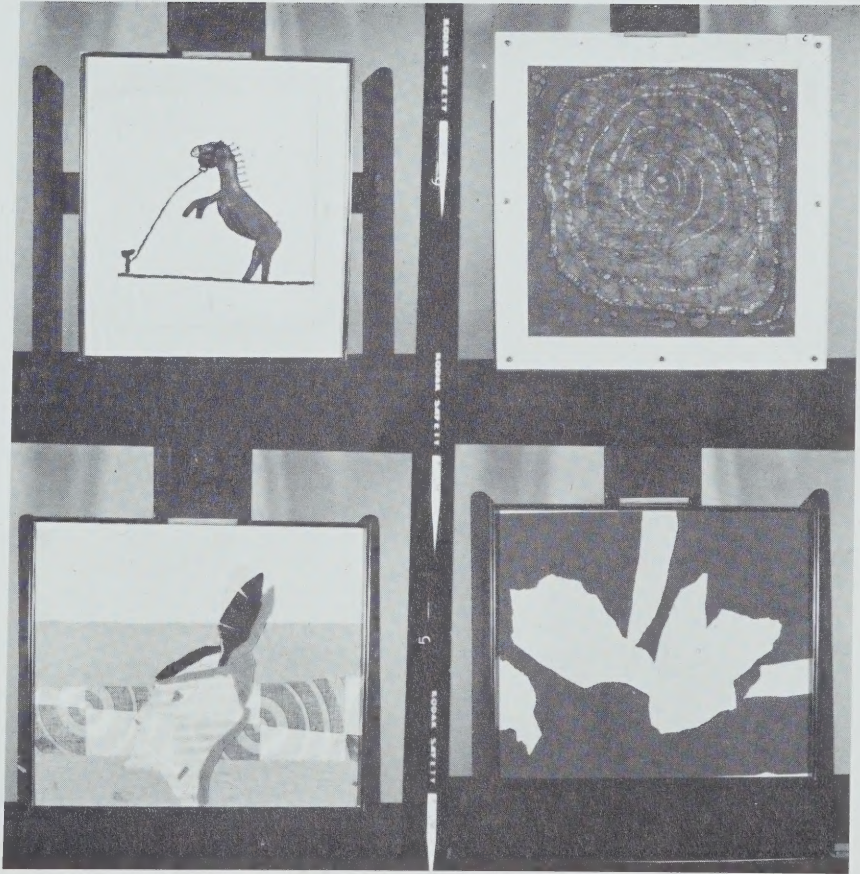
Six teams, each consisting of two young artists, toured Ontario in vans containing art materials and equipment, bringing free workshops to all interested participants, from age 8 to 80. Local artists were encouraged to participate in the day or evening sessions, to bring whatever they were working on and to discuss any problems they encountered in their chosen medium. The works were selected from over one thousand submitted at the end of the workshops and are representative of all the communities visited. A selection of these comprises this exhibition.

Organized under the co-sponsorship of the Ministry of Culture and Recreation, Sports and Recreation Bureau, and the Ontario Society of Artists.

Space:
50 framed works
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
\$55.00



Artists unknown
Untitled

Painting



Paul-Emile Borduas (1905-1960)
Souriaute 1955
Oil on canvas 39" x 47"
Agnes Etherington Art Centre
Queen's University, Kingston
(Gift of Samuel and Ayala Zacks, 1962)

The Ontario Community Collects

An exhibition of works drawn from Public Collections in Ontario (made possible by a special grant from *Outreach Ontario*, a programme of the Ministry of Culture and Recreation).

This is a major exhibition, consisting of paintings selected from the principal galleries, museums, libraries and universities of Ontario.

The material will be divided into a series of self-contained thematic groups, each of which will be arranged so that informative comparisons can be made between works from widely different periods in the development of Canadian art. Examples of these themes are portraits (including groups, figure studies and a separate section on children), landscapes, townscapes, "activities," still life, and abstract art.

The purpose of the exhibition is to illustrate trends in collecting throughout the province by showing a representative selection from each of the major centres. Since many of the exhibited works may be known only locally, it is hoped that people will be encouraged by what they have seen to visit public collections in other areas.

A comprehensive catalogue and a poster will be available.

The exhibition will open at the Art Gallery of Ontario in December, 1975.

Organized by the Art Gallery of Ontario Extension Services.

Space:

Since research is still being carried out on the exhibition, it is impossible to give precise details at the present time. Well over one hundred works will be shown in Toronto (December 12th, 1975 - February 1st, 1976) and a reduced version of approximately fifty paintings will be available for circulation after that date, requiring about two hundred running feet.

The exhibition will be delivered by truck and installed with the assistance of an Extension Officer.

Fee:

To be determined.

Tom Thomson (1877-1917)
The Drive 1917
Oil on canvas 47¼" x 54½"
University of Guelph
(Purchased from the
Tom Thomson Estate, 1926)





Paul Peel (1860-1892)
Portrait of his Son c.1892
Oil on canvas 51" x 38½"
London Public Library and
Art Museum
(Bequest of Miss Marguerite Peel,
1959)

The Canadian Society of Painters in Water Colour 1925-1975

This exhibition surveys major developments in the history of water-colour painting in Canada during the past 50 years through the works of members of the Canadian Society of Painters in Water Colour whose first annual exhibition was held in 1926 at the Art Gallery of Toronto.

Included in this exhibition are works by members of the Group of Seven, Frank Carmichael and Franz Johnston, as well as by David Milne and the exponents of the freer style of water-colour painting which made its impact during the 1930s through Comfort and Schaefer. Emphasis will be placed on the works of the founding members and the war artists, although there will be pieces representative of the present day.

These works are lent from the collections of the Art Gallery of Ontario, the National Gallery of Canada, the National War Museum, and other public collections.

Space:
30 framed pieces
200 running feet

Weight:
3 crates
150 lbs. each

Fee:
\$125.00



Brigden, F. H.
Down to Lake Superior 1926
Water colour on paper
17½" x 23½"
Art Gallery of Ontario
Gift from the Reuben and
Kate Leonard Canadian Fund, 1927



Schaefer, Carl
Before Rain, Parry Sound 1935
Water colour on paper
15½" x 22"
Art Gallery of Ontario
Gift from Friends of Canadian
Art Fund, 1937

10 brazilian artists

There have been several exhibits of Canadian art in Brazil, but few of Brazilian artists in Canada. Now, colourfully diverse works by ten Brazilians sample a lively art scene which until now has been more familiar in Europe than in North America. Ten contemporary Brazilian artists are represented by oils, acrylics, mixed media and stainless steel sculpture.

A bilingual catalogue illustrating each work in colour accompanies the exhibition, at a cost of \$3.00. Posters will also be available.

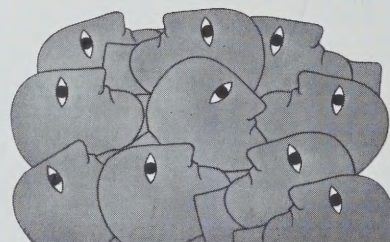
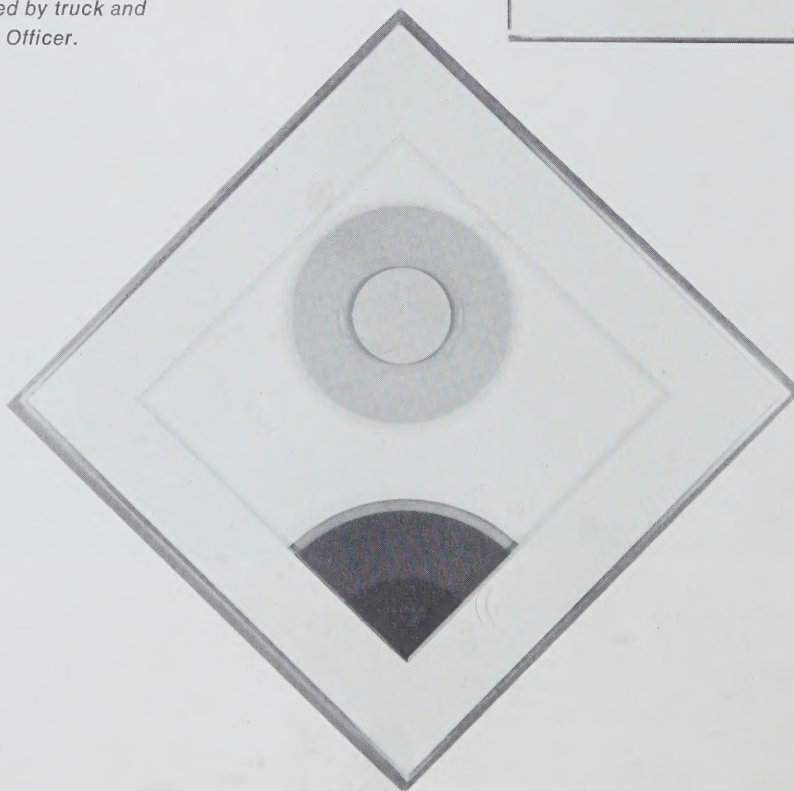
Two ten-minute colour films about contemporary Brazilian art and the ten artists included complement the exhibition and are available in a 16-mm print or on video.

Presented by the Art Gallery of Ontario and Brascan Limited, and circulated by the Art Gallery of Ontario Extension Services.

Exhibition will be delivered by truck and installed by an Extension Officer.

Space:
30 works
300 running feet

Weight:
7 crates
1300 lb. overall



Antonio Maia
Expectancy 1973
Oil on canvas
39½" x 39½"

Osmar Dillon
Sun/Shadow 1973
Construction: acrylic on
painted fibreboard
39½" x 39½"



João Camara
Testimonial 1971
 Oil on canvas
 79" x 63"

The Charles S. Band Memorial Exhibition of Canadian Paintings and Sculpture

The nineteen works in this exhibition are a recent bequest of the late Charles S. Band, twice president of the Art Gallery of Ontario. Included in the collection are works of art from the Group of Seven to Paul-Emile Borduas.

Among the best known canvases are Lawren Harris's *Lake Superior* with its symbolic frozen landscape; Arthur Lismer's *Pine Wreckage*, *McGregor Bay* with the impetuous fluid motion of its northern lake; and F. H. Varley's *The Cloud, Red Mountain* – a dreamy romantic image of a mountain in British Columbia.

Charles S. Band expressed an individual and wide-ranging taste in his collection. After acquiring many paintings by the Group of Seven he became interested in the work of M. Emily Carr and purchased several of her works, including the great *Indian Church* with its cubistic structure and intuitive understanding of the 'heart of the wilderness.' He also admired Borduas, the French-Canadian abstract artist, and was one of the first collectors to acquire his work, which in this exhibition, ranges from the early *La Femme aux Bijoux* (1945) to *Black and White Composition* (1956). In one, the work is figurative, aggressive and powerful; in the other, the composition is completely abstract – yet both express something inherently Canadian. Other artists represented in this fine collection are: Louis Archambault, B. C. Binning, A. Y. Jackson, J. E. H. MacDonald and Jock Macdonald. Organized by the Curatorial Department from the collection of the Art Gallery of Ontario.

Space:

17 paintings

2 sculptures

200 running feet

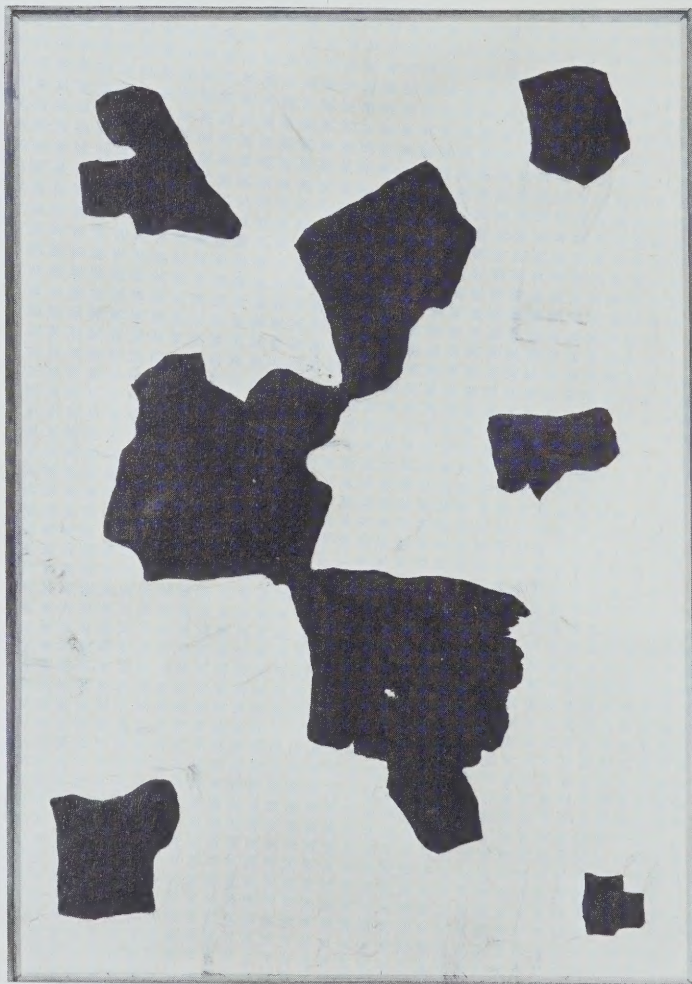
Weight:

7 crates

100 lbs. each

Fee:

The exhibiting centre will be required to pay the cost of transportation and insurance only. The exhibition will be delivered by truck and installed by an Extension Officer.



Borduas, Paul-Emile
"Black and White Composition" 1956
Oil on canvas, 51" x 35½",
Art Gallery of Ontario

The Park:
Water colours by John Bennett

The sparkle and brilliance of water colours come from the source of light which is the whiteness of the paper itself. Speed is essential to capture the excitement of the moment. In this selection of water colours, John Bennett reveals his very personal vision by capturing the beauty and simplicity of the park landscape.

The pictures were painted out of doors in Etienne Brulé Park, situated on the banks of the Humber River in Toronto. The artist's studio faces the park which inspired these studies of light and atmosphere in all seasons. They are a spontaneous expression of the artist's concept through his love of the medium.

Lent by the artist.

Space:

16 framed water colours

100 running feet

Weight:

3 crates

150 lbs. each

Fee:

\$65.00

John Bennett
Etienne Brulé Park
Water colour



Photography



Ian White
Silver print 11" x 14"

*Exposure:
canadian contemporary
photographers*

This exhibition is a survey of Canadian photographers' work. It is the hope of the Art Gallery of Ontario to present in varied photographic media what is happening in photography in our country now.

Black and white prints, colour prints, non-silver images as well as photosculpture will be part of the three-dimensional presentation.

The work of 150 photographers will represent the result of 20,000 pieces being brought before a jury of reputation. It is hoped that this endeavour through its circuit across the country will not only create a closer knit community of photography in Canada but will attest its validity as an art form.

Poster will be included. A book cataloguing the exhibition is available for sale.

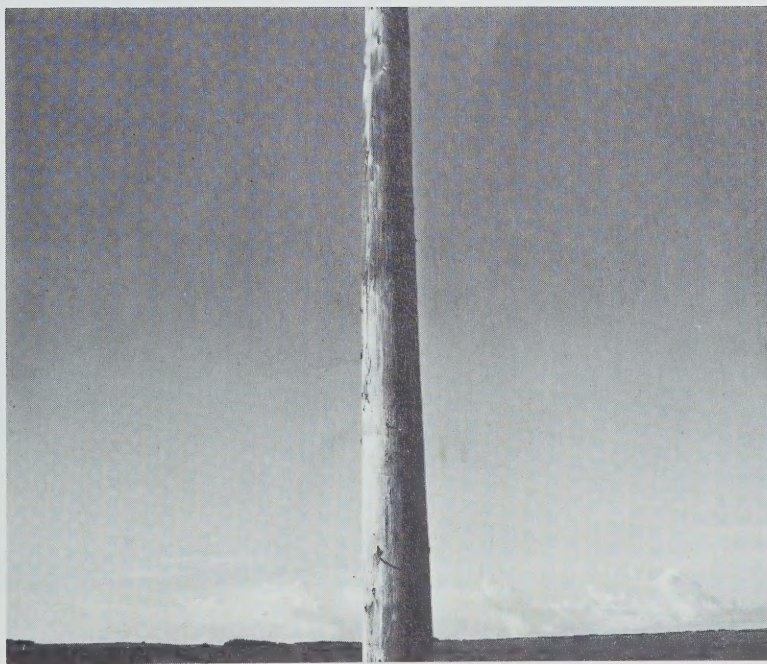
Organized and circulated by the Art Gallery of Ontario Extension Services. As a result of the support of the National Museums Corporation, there will be no exhibition fee charged to the centres.

Exhibition will be delivered by truck and installed by an Extension Officer.

*Space:
2000 sq. ft.*



Valerie Barton
Silver print 11" x 14"



Richard Holden
Silver print 11" x 14"

Zoo Sight: A photographic perspective of the Metro Toronto Zoo.

Zoo Sight is a special exhibition of impressions of the new Metro Toronto Zoo as seen through the eyes of the artist/photographer. The exhibition, designed as an environmental concept, will contain approximately 156 colour photographs by three photographers. The design is completely flexible and can be used in a variety of different ways.

Included with the exhibition will be 150 posters (50 each of three separate concepts) available free to the public.

The exhibition is being made possible through a grant from Elks Stores Limited. Organized and circulated by the Art Gallery of Ontario Extension Services.

The exhibition will be delivered by truck and installed by an Extension Officer.

Space:
1500 - 1800 sq. ft.

Fee: \$100.00



Shin Sugino
Elephant, Africa

Michael Mitchell
Grevy Zebras, Africa



Susan Trow
Dall Sheep, North America

Visual Transformations: Ryerson, A Community of Photographers

The exhibition was conceived to encourage photographers at Ryerson Polytechnical Institute towards self-expression as a community beyond the academic context. Work was solicited from students and staff of the Photographic Arts Department. From the original submission of three hundred prints, the five editors culled an exhibition consisting of fifty-one works by seventeen photographers.

Each photographer is represented by three works in order that the viewer may have a richer understanding of the individual's expression. The range of ideas explored balances that of the photographers represented. Photo-silkscreen, silver printing, cyanotype, etching, photomontage, Sabattier and salt printing are illustrated. The photographs present the ability of the artist to express his ideas, his philosophies and his concepts through his medium of photography.

There has been no attempt to create a survey of all the work happening at Ryerson Photographic Arts, but the exhibit allows this community to define itself photographically.

Catalogue available.

Organized by the Art Gallery of Ontario Extension Services in co-operation with Imaginary Time Productions Unlimited.

Space:

***51 framed photographs
200 running feet***

Weight:

***4 crates
150 lbs. each***

Fee:

\$55.00



Eleanor Lazarre
Sabattier

Canada: An exhibition of colour photography

This exhibition of colour photographs and poetry eloquently expresses the face of Canada with its fresh and evocative images. There are twenty-four English and French poems selected to complement the photography. This interrelation of photography and poetry illustrates an impressionistic portrait of the land and its inhabitants: a rich view of the many moods of Canada from coast to coast.

Included in the exhibition are photographs by Kenneth C. Alexander, John de Visser, Lutz Dille, Ted Grant, Bruce Littlejohn, Richard Vroom, and poetry by F. R. Scott, E. J. Pratt, Robert Choquette and Anne Hébert. Lent by the National Film Board, Still Photography Division, Ottawa.

Space:
54 colour photographs,
French and English poems in
67 frames
16 x 20 in. and 20 x 24 in.
150 running feet

Weight:
8 fibreglass cases
50 lbs. each

Fee:
\$40.00

Flat

This exhibition illustrates Neil Newton's search into the flat plane or flattened object. He has transformed the found form into basic shapes and spatial relationships and thus effects a change in the subject through the very nature of its presentation.

The word "flat" is used very broadly, to include subjects on a single plane or surface as well as the flattened object such as tin cans. Many variations on the theme were explored creating a comprehensive group. If any "meaning" must be read into these images, it should likely be the artist's bewilderment at man's capacity to litter his landscape – for he had no trouble finding subject matter, either in remote countryside or in metropolitan areas. Lent by the artist.

Space:
35 framed photographs
175 running feet

Weight:
3 crates
150 lbs. each

Fee:
\$45.00



Ted Grant
Alberta Rancher



Neil Newton
Flat

Prints



Adriaen van Ostade
Dutch 1610-1685
The Baker Sounding His Horn
Etching on laid paper
4 1/4" x 3 1/4" 10.3 x 8.7 cm.

Sir Edmund Walker: Print Collector

This exhibition of etchings and engravings was specially organized to pay tribute to Sir Edmund Walker, a founder and first President of the Art Gallery of Ontario, and to celebrate the seventy-fifth anniversary of the founding of the Art Gallery.

To mark this anniversary within the Province, Extension Services has selected from the original exhibition 44 prints that range in time from the 16th to the 20th century; they include works by such masters as Albrecht Dürer, Rembrandt van Rijn and James McNeill Whistler as well as by some important but lesser known artists.

An illustrated catalogue is available at \$2.50 per copy.

Organized by the Curatorial Department of the Art Gallery of Ontario and circulated by the Art Gallery of Ontario Extension Services.

This exhibition will be delivered by truck and installed by an Extension Officer.

Space:
44 framed prints
200 running feet

Fee:
\$ 200



Albrecht Dürer
German 1471-1528
Philip Melancthon 1526
Engraving on laid paper
6¾" x 4⅞"
Art Gallery of Ontario



Ivan H. Neilson
Canadian 1865-1931
*The Deepening of the
St. Charles River, Quebec 1913*
Etching on laid paper 8" x 12"
Art Gallery of Ontario

Carl Heywood
Screen print: 18" x 22"

Pages from my Notebook: An artist's visual diary

Most artists keep a sketchbook; many also keep a diary or journal. Some of our most fascinating insights into the lives of men like Delacroix, da Vinci and van Gogh have been through their notebooks.

A notebook is usually a place to record fragments of thoughts, ideas and impressions; very personal, always informal; there is no necessity to harmonize the thoughts of today with those of yesterday. It is enough to make a note of things as they occur to us or pass us by.

As far back as he can remember, Carl Heywood has been fascinated with this intimate quality of notebooks. His earliest impulses toward the visual arts were the half written, half drawn notebooks of Leonardo da Vinci. He has himself six thick volumes of his own verbal and visual jottings.

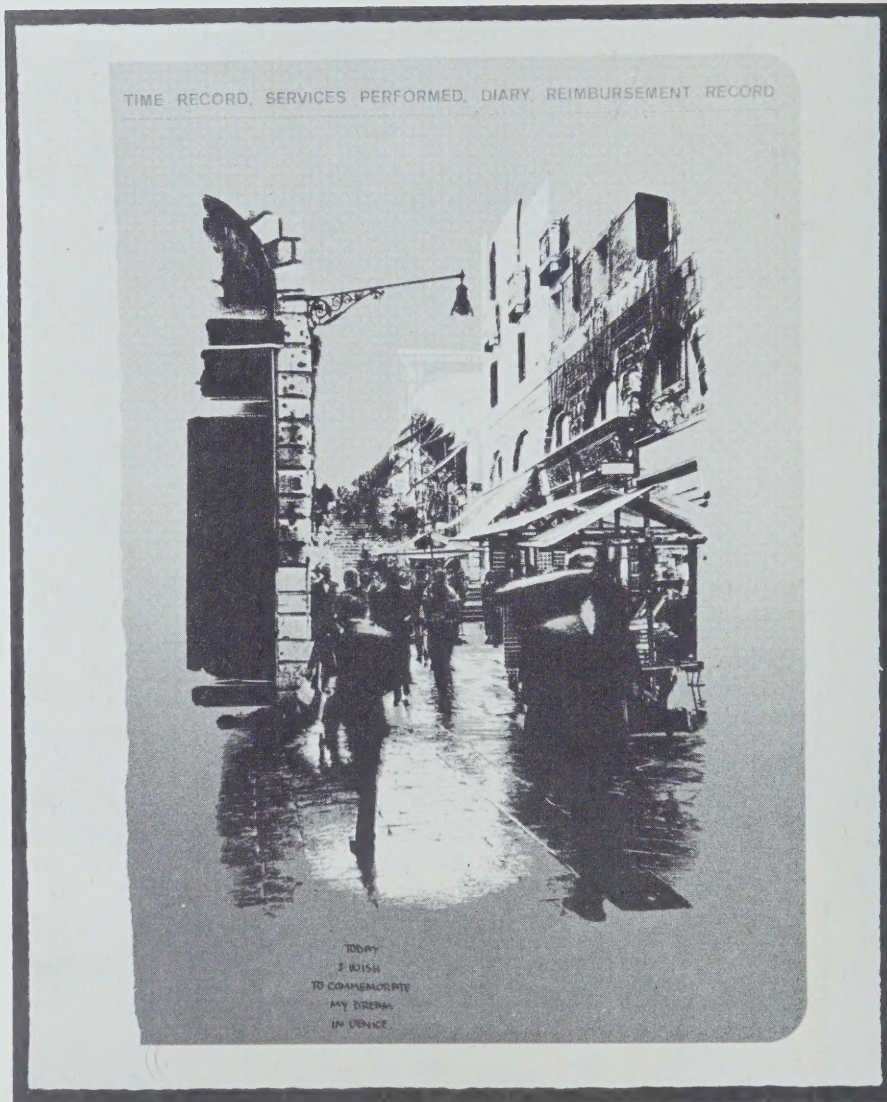
This exhibition is a selection of enlarged and organized visual extracts from his own record books of events and thoughts presented as a doorway into the workings of one artist's mind.

Lent by the artist.

Space:
12 framed prints
60 running feet

Weight:
1 crate
150 lbs.

Fee:
\$50.00



Juliet Peter
Fern Complex
Lithograph

Prints from New Zealand

This exhibition offers a wide variety of printing techniques, including etching, lithography, woodcuts and silk-screen. The twenty-five New Zealand artists represented have won international recognition and this collection provides an opportunity to see work which is not often shown on this continent. The exhibition was assembled through the joint co-operation of the Print Council of New Zealand, the Queen Elizabeth II Arts Council of New Zealand and the Ministry of Foreign Affairs.

Lent by the New Zealand Ministry of Foreign Affairs.

Space:
25 framed prints
125 running feet

Weight:
2 crates
150 lbs. each

Fee:
\$45.00



Prints from the Lithography Workshop, Nova Scotia College of Art and Design

The Lithography Workshop of the Nova Scotia College of Art and Design was established in 1968. It is a small, one-press shop where artists in collaboration with a master lithographer print limited editions of hand-pulled lithographs. In addition to making artists' work available to a larger number of people, a principal reason for the shop's establishment was to bring a segment of professional art world activity within the walls of an art educational community. In this way, art students working as shop assistants, printing apprentices or print curators would have an opportunity to work along with established professional artists under 'real life conditions.' The shop was also established to encourage a renewal of interest in lithography. Having discovered that there had been a decline in Canada of the technical skills needed to produce fine, hand-printed lithographs we felt that the dissemination of the shop's prints through exhibitions and sales would help restore a part of this fading tradition.

Over a period of six years the shop has printed 130 editions by 52 artists. While some of these prints have been commissioned by

the artists, Art Bank and commercial galleries, the majority has been published by the college and the shop's existence has depended on the income from sales of the prints. The prints have been purchased by many major museums, colleges and commercial galleries and they have been exhibited in several exhibitions in colleges and museums including the National Gallery of Canada and the Museum of Modern Art in New York. In addition to producing prints, the Lithography Workshop has produced six limited editions of books by artists. The prints in this exhibition constitute representative examples of all the work completed since May 1971.

Catalogue available.

Space:
30 framed prints
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
\$65.00



Emmett Williams
Landscape: Monday
Six Variations upon a Spoerri

Tibetan Prints

It is not known exactly when printing was introduced by the Chinese, but by the seventeenth century it had become an important activity of the Tibetan monks. Tibetan printing is accomplished almost entirely by means of woodblocks, and in the large monasteries the work is usually produced to order, the client supplying his own paper and ink. Although the images are created by monks of varying talent and are usually copies of older images, inspired artists have created masterpieces in every age.

Tibetan culture is essentially monastic, and even among the laity, religion is the strongest influence in life. The monasteries, which are generally much larger than the villages, are centres not only of religion but of trade, culture and social life. The monks make up one fourth of the male population, and each lives according to his means, earning his livelihood by performing religious ceremonies in the homes, by astrology, trading, painting and printing. Symbolism is all-important in the arts of the far east and a print is not created as a decorative item but represents an idea or a known symbol of the culture which produced it.

Such are these prints, which depict legends, prayer wheels, charms to ward off accidents and other evils, gurus, heroes and deities, as well as Buddhas and Bodhisattvas with hands and fingers in ritual pose. They are reproductions in an ancient style of subject matter which has been perpetuated through the ages. Each print is accompanied by a descriptive narrative.

Organized by Art Gallery of Ontario
Extension Services.

Space:
35 framed woodblock prints
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
\$40.00
A film is included if requested (see page 64)
at time of booking exhibition.



Artist unknown
Manjushree

Editions 1

Award winning prints from the Ontario Arts Council's juried printmaking competition, Editions 1 presents an interesting cross-section of the works of contemporary Ontario artists. Artists were invited by the Arts Council to submit prints in any medium suitable for reproduction including lithography, etching, blockprint, silkscreen and mixed media and to provide sales information suitable for the general public. The competition was open to all artists and printmakers throughout the province and was juried by Pat Martin Bates, Victoria, B.C.; Roy Kiyooka, Vancouver, B.C.; Alvin Balkind, Toronto, Ontario.

The exhibition is illustrative of the variety in techniques and personal expression among the province's artists.

Included in the exhibition are works by Ed Bartram, Stephen Livick, Tony Urquhart and Henry Dunsmore.

As this project was designed to provide information about available print editions to new and existing collectors, full colour poster catalogues are available free of charge, listing prices and suppliers of each print, to every visitor.

Lent by the Ontario Arts Council.

Space:

30 framed prints

200 running feet

Weight:

3 crates

150 lbs. each

Fee:

\$65.00



Mary Rawlyk
Wringing Shirt
Relief etching
Silkscreen-offset
30" x 19½"

Prints from Open Studio

Open Studio is a printmaking workshop in Toronto, which offers artists the opportunity to come in and work independently on their own graphic art. The large studio space is divided into Etching, Lithography, and Screen Process departments, each fully equipped with presses, worktables, and the basic supplies necessary to make prints. The Studio also provides custom printing services to artists who wish to work with an experienced professional printer.

This exhibition reflects the variety of image and technique of the artists who use Open Studio. In each printmaking process, the artistic quality of line, colour and form is modified by the medium. Each print in this exhibit is of high technical quality, and reflects how each artist has been able to utilize his medium to best express his unique and personal perception.

Included are works by Robert Game, Judy Gouin, Barbara Hall, Don Holman, Judy Holman, Nikolette Jakovac, Eugene Mazzei, Hans Schweizer, Richard Sewell, Francesca Vivenza, and Ann Weatherby.

Lent by the Open Studio, Toronto

Space:

22 framed prints

125 running feet

Weight:

2 crates

150 lbs. each

Fee:

\$65.00



Hans Schweizer
Boy on Bicycle

Reproductions



Silver Plate with Silenus and
a Maenad
Hermitage, Leningrad

The Golden Age of Justinian

The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metalwork, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

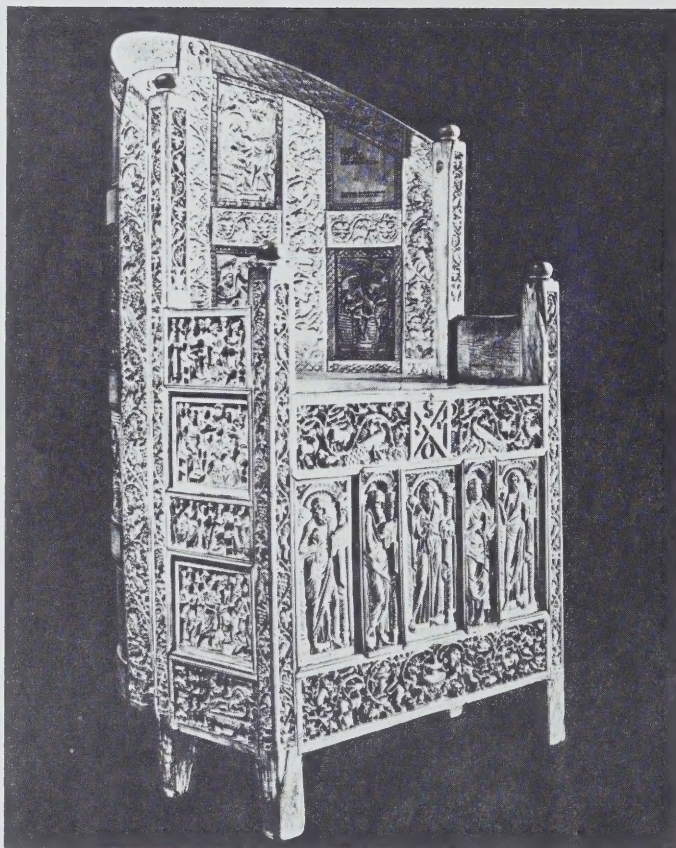
The exhibition is presented on panels with accompanying information panels placing the art of Justinian's empire in an historic and geographical context. There is an information booklet in conjunction with the exhibition and a poster will be available.

Organized by the Art Gallery of Ontario
Extension Services.

Space:
150 running feet

Weight:
4 crates
150 lbs. each

Fee:
\$40.00



Ivory Throne of Bishop Maximian
Archiepiscopal Museum, Ravenna



Mosaic Pavement: Two Children
riding a Camel
Great Palace, Constantinople

Italian Master Drawings 15th - 18th Century

Drawings provide one of the foundations for an understanding of painting, and complete appreciation of a master's painting is often impossible without knowledge of his studies. In these facsimiles, covering four centuries, we have a fascinating glimpse of the works of several Italian Masters, including Botticelli, Bernini, Barocci, Carracci, Piero di Cosimo, Canaletto, Donatello, Andrea del Sarto, Leonardo da Vinci, Guardi, Pisanello, Michelangelo, Mantegna, Raphael, Tintoretto, Tiepolo and Verrocchio.

The drawings represent portraiture, allegorical or religious subjects as well as landscapes. Some are studies from the model or details from compositions, others are random sketch book notes for future use or drawings that bear no relation to any painting, actual or projected, and were simply the result of the irresistible impulse to create.

Organized by the Art Gallery of Ontario
Extension Services.

Space:

43 framed facsimile reproductions,

24 x 18 in.

150 running feet

Weight:

2 crates

150 lbs. each

Fee:

\$30.00

A film is included if requested (see p. 64)
at time of booking exhibition.



Verrocchio
Head of an Angel
Drawing
Uffizi Gallery, Florence
Facsimile reproduction

Spirits and Ancestors *The Sculpture of West Africa*

The sculpture of West Africa reflects the philosophy that life is energy or force, and is largely devoted to providing means whereby the spirits and the gods are brought into the midst of the living. Forms are usually conceptual, highly stylized or freely abstracted in order to represent inner energy rather than visual reality.

African sculpture also reflects the importance of tradition in maintaining the basic requirements of life, especially security and continuity. Most sculpture was created for specific purposes and holds definite meaning in its use; in order for it to be understood, artists followed traditional design established through long usage. Ancestor worship and animistic beliefs are sources of inspiration for the carvings and masks used in rituals and dances. It is this aspect of West African sculpture which is presented in the exhibition.

The sculpture of five West African countries, Nigeria, Cameroon, Gabon, the Ivory Coast and the Congo, is presented through reproductions, slides, films and taped music. Also included are photographs, maps and explanatory text on the people of these countries.

Organized by the Art Gallery of Ontario
Extension Services.

Space:

25 panels 28 x 40 in.

Slide presentation and taped music

175 running feet

Weight:

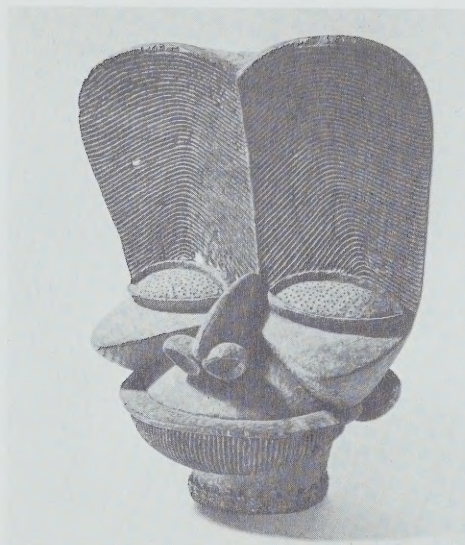
4 crates

120 lbs. each

Fee:

\$60.00

*Two films are included if requested (see
p. 64) at time of booking exhibition.*



Bacham Mask
from Cameroon Highlands

Eisenstein Drawings: From Theatre to Film

The eighty drawings in this exhibition reveal another side to the genius of Sergei Eisenstein (1898-1948), who is universally renowned for his achievements in Soviet cinema as film-maker and film-teacher. These drawings illuminate his personal "shorthand" and precise insight into theatrical characterization and design. Also represented are his youthful reminiscences of 1917, social commentaries, satirical visual impressions of travels in Mexico in the 1930s and the energetic graphic realizations of ideas and scenes for the last epic film, *IVAN THE TERRIBLE* – part I and II, 1944-1948.

The drawings have been selected from facsimile editions published by The Association of Film-Makers of the U.S.S.R., and are reproduced in polychrome phototype technique by Leningrad Ivan Fedorov Press. A film on Sergei Mikhailovich Eisenstein is included, if requested (see page 64).

A catalogue and three posters (50 of each kind) displayed on their own hanging system for free distribution accompany the exhibition.

Organized by the Art Gallery of Ontario
Extension Services.

Space:
80 framed facsimile drawings
200 running feet

Weight:
4 crates
100 lbs. each

Fee:
\$45.00



Sergei Mikhailovich Eisenstein
Tsar Ivan speaks at Assumption Cathedral
(drawing for *Ivan the Terrible*)
Facsimile reproduction

Andrew Wyeth

"I think one's art goes as far and as deep as one's love goes. I see no reason for painting but that. If I have anything to offer, it is my emotional contact with the place where I live and the people I do." Andrew Wyeth.

Reproductions of one hundred and three paintings by the foremost American realist include *Brown Swiss*, *The Young Patriot* and *Christina's World*. Cushing, Maine, where the artist spends long summers, and Chadds Ford, Pennsylvania, are Wyeth's homegrounds, and the inspiration of all his paintings. Familiar landscapes and the faces of his family, friends and neighbours appear and reappear throughout his work. Simple pleasures, country people, solitude, the unexpected beauty of the commonplace, nature serene and inviolate, the quietude of the country – this is the repertory of Andrew Wyeth which evokes an anti-materialist image of America. He conveys his message with a personal accent which gives an alluring privacy to his art, a quality as rare as it is prized in our overpublic age.

Organized by the Art Gallery of Ontario
Extension Services.

Space:

103 reproductions from Andrew Wyeth
published by Houghton Mifflin Company,
Boston. 41 panels 3 x 3 ft., 250 running feet

Weight:

175 lbs. each, 4 crates

Fee:

\$45.00

A film is included if requested (see p. 64)
at time of booking exhibition.



Andrew Wyeth
Albert's Son

Victor Vasarely

Victor Vasarely, born in Hungary in 1908 and long domiciled in Paris, is now recognized as the initiator of Op Art and Kinetics. He first began working in commercial art and only became a full-time artist-painter in 1944 when he was able to satisfy his own convictions.

Vasarely seeks to modify society through art and art through society. Therefore, it is vital for him that his world of forms be universally intelligible. He eliminates the thematic element in order to set free these forms to be experienced spontaneously. Vasarely's intentions are directed towards basic perceptual ability and lie beyond the experience of history, taste or connoisseurship. A great richness of invention appears in his structures in which the special arrangement of the elements produces that characteristic, irritating and finally appealing vibration. He does not consider forms and colour separately, but as a form-colour whole which has become a plastic unity, and believes "every form is a substratum of colour, every colour the attribute of a form."

This exhibition presents Vasarely's philosophies in two and three dimensional book-plate reproductions which follow his essential periods of development: Denfert, Belle-Isle, Crystal, Kinetics, White-Black, Plastic Unity (Planetary Folklore).

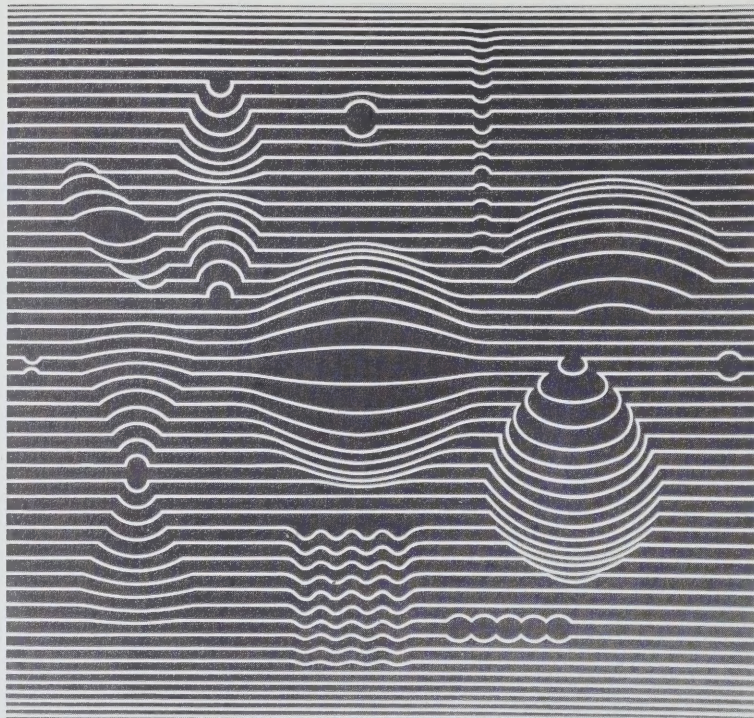
The artist's own written commentary accompanies the works and helps us follow his intentions.

Organized by the Art Gallery of Ontario
Extension Services.

Space:
40 panels 32 x 36 in.
175 running feet

Weight:
5 crates
150 lbs. each

Fee:
\$45.00



Vasarely
Manipur, 1952-60
Oil

Allegories and Visions

The Fantastic Art of Hieronymus Bosch,
1450-1516

The paintings of Hieronymus Bosch have an interest which is not restricted to aesthetic appreciation but is of special significance for the public of our time. Modern man is inclined to see in them such close and intrinsic relations to his own ideas that he often looks at these works in the same way that he looks at contemporary art. Yet the artist who created them lived at the end of the Middle Ages, in a spiritual climate quite different from that of our time – an era of transition and spiritual disintegration.

Presented in this exhibition on panels are reproductions of Bosch's paintings – his allegories and visions, including the great triptych from the Prado Museum, Madrid, *The Garden of Earthly Delights*, as well as *The Nativity*, *Christ Crowned with Thorns*, *The Hay Wain*, *The Temptation of St. Anthony* and the popular mediaeval allegory *The Ship of Fools*; also one panel of the drawings and engravings. Ten of the panels include text on the artist, his work, and his era.

An added feature is a full-size reproduction of *The Garden of Earthly Delights* presented in a special enclosure (7 x 9 ft.).

Organized by Art Gallery of Ontario Extension Services.

Space:
100 reproductions on 24 panels
each 30 x 40 in.
250 running feet

Weight:
4 crates
175 lbs. each

Fee:
\$45.00
A film is included if requested (see p. 64)
at time of booking exhibition.

Drawings of Michelangelo 1475-1564

Only a selection of the drawings executed by Michelangelo has come down to us. This collection of facsimile reproductions of his drawings is a selection from the most characteristic and beautiful drawings by the master, from his youth to his old age.

Included in this exhibition are architectural studies for San Lorenzo, Florence; the Laurentian Library, Florence; San Giovanni de Fiorentini, Florence; and the Dome of St. Peter's Cathedral in Rome; figure studies for the paintings: *The Resurrection of Christ*, *The Last Judgement*, *The Annunciation* and *The Crucifixion*, and studies for *The Battle of Cascius*, the Tomb of St. Julius II and the Sistine Chapel Ceiling.

Some of the drawings show both the recto and the verso, revealing the watermarks and the quality of the paper, and several have notes in the master's handwriting.

Organized by Art Gallery of Ontario Extension Services.

Space:
82 facsimile reproductions in 55 frames
24 x 32 in. and 24 x 18 in.
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
\$35.00



Garden of Earthly Delights
Centre Panel (Detail)
Oil and tempera on panel
The Prado, Madrid

Michelangelo
Study of a Head
With variant of the nose

Sculpture



Henry Moore
With Plaster Maquette for
Three Way Piece No. 2 Archer

Henry Moore
*Working Model for Internal and
External Forms* 1951
Bronze
H. 25"

Henry Moore Sculpture, Prints, Drawings and Photos

In October 1974 the Henry Moore Sculpture Centre opened, displaying the magnificent gift of Henry Moore's work to the Art Gallery of Ontario. From this collection, Dr. Alan Wilkinson, Curator of the Moore Centre, has chosen a small but comprehensive exhibition, available to galleries in the Province of Ontario for a limited time.

The exhibition, chosen to illustrate the wide range of Moore's work, will include the major work, *Two Piece Reclining Figure: Points*, as a focal point, a series of ten maquettes in both bronze and plaster, and a selection of prints and drawings. Photographs of Henry Moore at work and a series of six large photographic panels in addition to a group of natural forms, stones, bones, shells and pebbles will accompany the exhibition.

Showcases for the maquettes and natural forms will be provided by Extension Services.

Dr. Alan Wilkinson will be available for an evening lecture.

A catalogue of the exhibition will be available.

*The exhibition will be delivered by truck
and installed by an Extension Officer.*

Space:
150 running feet plus
1,500 sq. ft.

Fee:
\$350.00
Lecture fee:
\$150.00



Henry Moore
Seated Women 1954
Pencil and Wash
17 $\frac{7}{8}$ " x 12 $\frac{3}{4}$ "



Films available to complement Extension exhibitions

Films are available without charge to complement the following exhibitions:

ALLEGORIES AND VISIONS:

"The Garden of Earthly Delights"

EISENSTEIN DRAWINGS:

"Eisenstein – Director" (1949)

ITALIAN MASTER DRAWINGS:

"Some Drawing Techniques"

SPIRITS AND ANCESTORS:

"The Ancient African"

"African Craftsman: The Ashanti"

TEN BRAZILIAN ARTISTS:

"Ten Brazilian Artists"

"Brazilian Art"

TIBETAN PRINTS:

"Sacred Art of Tibet"

"Flow of Zen"

ANDREW WYETH:

"The World of Andrew Wyeth"

If you wish to borrow any of these films, please request them at the time of booking the exhibition, by contacting:

Audio-Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 361-0414

Programme Sources

In addition to those programme sources listed below, the Art Gallery of Ontario Education Services carries on a lively programme of films, concerts, lectures and theatre. Examples of such programmes for which research sources and budget estimates are available are the ABOUT LOVE film series and LIVING PICTURES, the art of the documentary. Please contact the Community Programmes Officer, Education Services, Art Gallery of Ontario, Grange Park, Toronto M5T 1G4, [416] 361-0414.

The Ontario Arts Council makes grants to performing and creative arts groups and individuals, advises and consults with members of the arts community and develops programmes aimed at promoting and developing the arts and the public interest in them throughout the province. For general information contact Mr. Joe Lewis, Information Officer, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto M5S 1T6, [416] 961-1660.

For information on the following specific programmes contact:

"Creative Artists in Schools"

Linda Zwicker
Arts/Education Officer

"Concerts and Artists Program"

James Norcop
OnTour Officer

Peeter Sepp
Visual Arts Officer

The "OnTour" kit which outlines over 500 of Ontario's "touring" arts events is available upon request from the Ontario Arts Council.

FESTIVAL ONTARIO, a programme of the Ministry of Culture and Recreation, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free to community festivals. For information contact Andrew Shapiro, Co-ordinator of Festival Ontario, Ministry of Culture and Recreation, 801 Bay Street, Toronto, (416) 965-6256.

"Outreach Ontario," a programme of the Ministry of Culture and Recreation, is designed to decentralize Ontario's cultural resources. For information contact Andrew Lipchak, Cultural Affairs Office, Ministry of Culture and Recreation, 801 Bay Street, Toronto, (416) 965-6487.

Granting Agencies

Canada Council,
151 Sparks Street,
P.O. Box 1047,
Ottawa K1P 5V8, Ontario

National Museums Policy,
Century Building,
360 Lisgar Street,
Ottawa K1A 0M8, Ontario
Attention: Mrs. F. Dale Swinton,
Secretariat,
Consultative Committee

Ontario Arts Council,
151 Bloor Street West,
Suite 500,
Toronto, Ontario

Crafts

Requests for exhibition of crafts should be directed to:

Canadian Guild of Crafts (Ontario)
29 Prince Arthur Avenue
Toronto, Canada M5R 1B2
Tel: (416) 921-4272

Attention:

Paul Bennett, Executive Director

Ontario Craft Foundation

559 Jarvis Street
Toronto, Canada M4Y 2J1
Tel: (416) 923-7321
Attention: Mrs. Elizabeth Dingman,
Administrative Director

Dance, Drama, Mime, Music

Programmes especially designed for presentation in schools (kindergarten to Grade 13).

For information contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Canada M5S 1V5
Tel: (416) 920-9100

Attention: Mary Carr, Administrator

Film

For catalogues listing films on art, and for help with programmes, single screenings, series or festivals and for information on the rental of films other than those provided by the Art Gallery of Ontario, contact:

Your community film library

Your local library

The Canadian Centre for Films on Art
P.O. Box 8457
Ottawa, Canada K1G 3H8
Tel: (613) 992-1868
Attention: Dorothy Macpherson, Director

The Canadian Film Institute
1762 Carling Avenue
Ottawa, Canada K2A 2H7
Tel: (613) 729-6193
Attention: Barbara Pugliese,
Supervisor of Film Library

Canadian Filmmakers' Distribution Centre
406 Jarvis Street
Toronto, Canada M4Y 2G6
Tel: (416) 921-2259
Attention: Frederik Manter

Music

For assistance in arranging concert series, music recitals or individual programmes, contact:
National Concert Bureau
Edward Johnson Building
Faculty of Music
University of Toronto
Toronto, Canada M5S 1A1
Attention: Mrs. Edith Binnie, Publicity and
Concerts Officer

Poetry Readings

For suggested readings by Canadian poets, contact:
League of Canadian Poets
106 Avenue Road
Toronto, Canada M5R 2H3
Tel: (416) 924-9719
Attention:
Gerald Lampert, Co-ordinating Director

Puppets

Information on puppets available for exhibition can be obtained from:
Ontario Puppetry Association
10 Skyview Crescent
Willowdale, Canada M2J 1B8
Tel: (416) 445-2025
Attention:
Kenneth B. McKay, Executive Secretary

Slides

For catalogues of slides which may be borrowed or purchased, contact:
Audio-Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 361-0414

Video

For loans and/or servicing of equipment and technical advice, contact:
Ontario Educational Communications Authority
Canada Square
2180 Yonge Street
Toronto, Canada M4S 2C1
Tel: (416) 487-1371
Attention: Don Kelly

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Booking form

Please complete and forward form by
return mail to:

Scheduling Manager
Extension Services
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: [416] 863-9309

Due to the increasing demand for exhibi-
tions we are obliged to limit the number
to seven per centre. Please list here the
exhibitions you would like to book, with
alternate choices.

At least one month's notice must be given
for bookings and cancellations.

The invoice for the exhibition fee will be
mailed to the organization named to the
attention of the person indicated as
responsible for the exhibition. Exhibitors
are requested to pay the accounts imme-
diately upon close of the exhibition.

All shipments are to be sent prepaid
and charged to the Art Gallery of Ontario
Extension Services.

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Alternate Choices

Name of organization

Mailing Address

Tel:

Shipping Address

Person Responsible

Tel:

Signature

Date

Agreement Form

Artists with their Work: Ceramics,
graphics, painting and drawing,
photography, sculpture and textiles

Please complete and forward form by
return mail to:

Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 863-9309

Organized by the Art Gallery of Ontario
Extension Services in co-operation
with the artists.

Centre

Address

Tel.

Name of person
to contact

Tel.

Requests

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

If the artist is expected to give press
interviews, lectures, etc., it should be
stated on this form. Information about the
artist is available from Extension Services.

Continued next page

1 The Exhibiting Centre agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:

- (a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 4 days). If requesting more than one artist or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.
- (b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
- (c) Payment of costs for:
 - (i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
 - (ii) catalogues and publicity releases.
- (d) To be responsible for items forming the exhibition, from the time the exhibition is received by the exhibiting centre until it relinquishes control.

The Artist agrees to undertake the following:

- (a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).
- (b) lend a work or works as requested for a period of three to four weeks. Such period to be agreed on with the exhibiting centre.
- (c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.
- (d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1(b).

3 The Art Gallery of Ontario agrees to undertake the following:

- (a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum load: 20 ft./van).
- (b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).
- (c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.
- (d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature)

Date

Agreement Form

Artists with their Work: Film

Please complete and forward by return mail to:

Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 863-9309

Organized by the Art Gallery of Ontario
Extension Services, in co-operation
with the filmmakers.

Information on the films used in this
programme will be sent on request.
Extension Services will confirm arrange-
ments with the centre, in writing, at the
earliest opportunity.

Centre

Address

Name of person to contact Tel:

Requests

Filmmaker

To be present in the community: Date

Time: From to

Film preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From to

Projection facilities: 35mm 16mm Super 8

Complementary Programming Planned

Workshop

Seminar Lecture

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature) Date

